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the characters of Mrs. Primrose in *The Vicar of Wakefield*, Mrs. Bennet in *Pride and Prejudice*, and Mrs. Tulliver in *The Mill on the Floss*, noting likenesses as a basis for their manifest differences. Observe the means of character-drawing employed for each." Such exercises, ingenious and penetrating as they are, are nevertheless far beyond the secondary-school pupil. Hence we reject that feature of the book which lays stress on the training of pupils in composition on such themes. But in rejecting this feature of the book we reject the least important part of it.

We are quite in accord with the authors when they assert that the "best fruits are perhaps, after all, those of appreciative reading." Any book—and this book is one of the best for that purpose—that leads a teacher or a pupil to a right discrimination in the just values of fiction-writing, in a quickening of the senses for artistic technique in story-telling, and as a corrective for the neurotic, erotic, and tommyrotic fiction which deluges us today, is worthy of a permanent place in our school libraries—and, if possible, in the schoolroom. The judicious teacher will prize this book for the purposes named, and he will give much of this strong and energizing book to his pupils in homeopathic doses.

SOUTH DIVISION HIGH SCHOOL
Milwaukee, Wis.

H. E. COBLENTZ

A Course in Vertebrate Anatomy: A Guide to the Dissection and Comparative Anatomy of Vertebrate Animals. By H. S. PRATT. Boston: Ginn & Co., 1906. Pp. x+300.

The writer has no hesitation in commending Pratt's manual of vertebrate dissection as the best single work accessible to the high-school and college teacher, for elementary work in the comparative anatomy of the vertebrates. And this commendation is made after six months' practical use of the book in the laboratory.

The work includes practical directions for the dissection and study of seven types of vertebrates: the dogfish for the elasmobranchs; the perch for the teleosts; the *Necturus* and frog for the amphibians; the turtle; pigeon; and cat. Either *Necturus* or the frog, preferably the former, might profitably have been omitted, though no one will quarrel with the author for giving too much. Each type is treated independently of the rest, and may be studied separately, the teacher omitting any that he may deem necessary; a very praiseworthy arrangement, since the complete course, to be done in any save a very superficial way, is too extended for the usual high-school or even college curriculum. The book of course requires, or at least supposes, collateral study and reading on the part of the student, and especially systematic lectures and instruction on the part of the teacher. It is strictly a laboratory guide, not a treatise on comparative anatomy; and it is one that has been sadly needed.

One might have wished that the author had omitted entirely the very incomplete, incorrect, antiquated, and obsolete outline of the classification of the vertebrates, for which, however, the author is responsible only in accepting Wiedersheim as an authority. The work itself, for which the author is responsible, is remarkably free from errors; the reviewer has observed a very few only.

UNIVERSITY OF CHICAGO

S. W. WILLISTON

Rhetoric and Composition. By EDWARD FULTON, Ph.D., Associate Professor of Rhetoric in the University of Illinois. New York: Henry Holt & Co. Pp. x+259.

A reserved enthusiasm is a commendable feature in any textbook—even in a rhetoric. An author of a new book on rhetoric and composition should be fired to some little extent with the desire to improve the general run of such textbooks, and not excuse his effort by saying "that it was intended primarily for use in his own classes. As no existing textbook seemed quite to meet the needs of those classes, he endeavored to supply that need himself." We quote these words from the preface of Dr. Edward Fulton's *Rhetoric and Composition*, and we need only add that, if the book has answered its author's avowed purpose, then we should find no possible fault with it. What the especial needs of the classes were the book does not reveal. As a matter of fact, the book is rather a pedestrian effort, lacking enthusiasm and incentive. The old familiars—"sentence length," "kinds of sentence," "clearness," "force," "accuracy," "forms of discourse" (called in this book "type-forms of prose discourse")—march in good and stately order to a well-defined scheme but without much attractiveness.

H. E. COBLENTZ

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Talks on Teaching Literature. By ARLO BATES. Boston: Houghton, Mifflin & Co., 1906. Pp. 247. \$1.30.

It is common in the field of English literature to deplore the results attained in all grades of our schools. Many efforts have been made to correct the evil; but many of these efforts have been rather whimsical than philosophical. It is a delight to a reviewer to find before him a book showing not only what the writer desires and how he thinks it can be attained, but also just why he thinks it should be attained. Professor Bates has a distinct philosophy for the teaching of English literature, and he has shown himself able to determine the details of a scheme that shall incorporate that philosophy.

The prime question, of course, is whether the philosophy is sound. Its chief glory is that it is based on that rarest of things, simple common-sense. If any conscientious teacher has been puzzled between rival plans and aims, and has been distracted by pressure from without and the pull of serious ambition from within, this book should make him cry out: "The truth shall make you free." Singularly, though the book thrills with vitality, its aim is chiefly negative. It aims to set teachers free from the trammels of empty tradition and to give them in their teaching something to live for—to make teaching a delight to the teacher and a joy to the pupil. Incidentally it should prove a valuable guide to school officers in determining what teachers are fitted to teach literature.

Professor Bates in almost every chapter disclaims any theory as to detailed methods. Seekers for such things will find disappointment; and Professor Bates would doubtless say that such people are not by nature fitted to be teachers of literature, and art cannot fit them. If it were not for unfortunate association of ideas, it would perhaps be fair to give the book a subtitle, "Don'ts for